



# NATIONAL SPORTING LIBRARY NEWSLETTER

A Research Center for Turf and Field Sports, their History and Social Significance

Middleburg, Virginia 22117

Judith Ozment, Librarian

December 1987  
No. 25

## The Grasslands International Steeplechase

Some books cannot be judged by their cover. One of the National Sporting Library's little treasures is a modest appearing, paper bound volume titled *The Grasslands International Steeplechase*. Its outward appearance only hints at the turf lore within the covers. Compiled at Gallatin, Tennessee by John Gourlay and illustrated with 21 Paul Brown crayon drawings, it was published in 1931 in a limited edition of 200 copies. It rarely comes available on the market and is valued by 'chasing fans, sporting art and book collectors. The NSL is fortunate to have recently acquired a copy, an important piece of America's turf history. The following is taken from the volume.

The race which directly led up to the conception of the Grasslands International was the Grasslands Inaugural Steeplechase held May 19th, the Monday following the Kentucky Derby of 1930. A temporary brush course a mile and a quarter in circumference; a piece of plate donated by one of the Grasslands Advisory Committee, the Duke of Beaufort, ten starters, great enthusiasm from the groups of spectators fresh from the Derby, and finally the suggestion of a race for America to emulate the Liverpool Grand National.

This Inaugural Race was won by Byron Hilliard riding his beautiful chestnut gelding, Red Gold. As steeplechases go, this first race was of little importance, but its far reaching results were surprising, for after the event a representative group of sportsmen, thrilled with the natural beauty of the course and its possibilities, proposed that a steeplechase course of unique merit should be built.

An examination of the terrain convinced artist Paul Brown, author of *Aintree, Past and Present*, that a course simulating Aintree could be laid out with the added advantage over Aintree that tens of thousands of people could see every obstacle in the race from the sloping sides of the bowl-like field, and that every obstacle could be seen from every other obstacle.

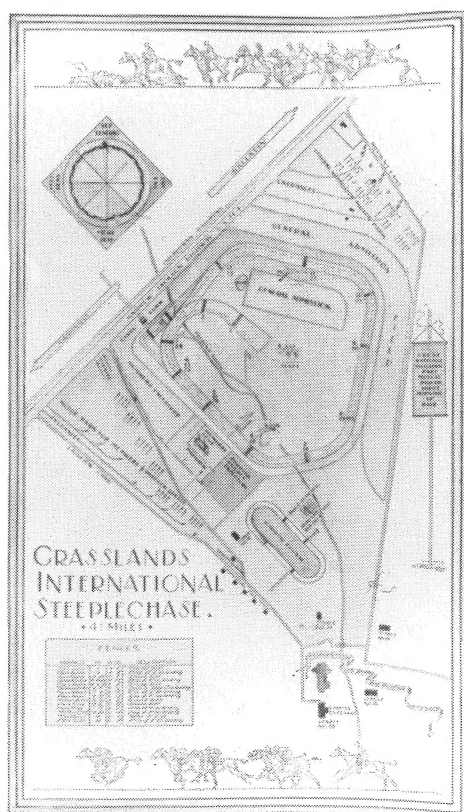
The day after the Inaugural Race, flags were tentatively placed marking the location of 14 obstacles around the edge of the grass land, a mile and seven furlongs in circumference. Plans were made

to divert one stream branch into another by a canal, and the obstacle near this canal is now known as the Canal Turn Fence simulating that jump on the Aintree course.

With the advice of Mr. Brown who furnished diagrams and data, the Grasslands construction crew erected the obstacles, built the canal, diverted the stream, filled in depressions, turfed and seeded other spots, and the Grasslands International Course came into being. In building the fences an effort was made to make them of the calibre of those at Aintree, and, while gorse and thorn were not available, there was obtainable an abundance of cedar which proved excellent for the purpose.

A specially designed press was built which enabled cedar trees to be packed in bundles of great rigidity. These bundles were placed in position, sunk three feet in the ground with strong wooden rails on each side tightly pulled together with bolts and nuts. Four and a half feet through at the base sloping to about two feet of thickness at the top, they are as solid as a wall. Mr. Brown, who was largely responsible for design of the fences, said that eleven thousand cedar trees alone had gone into the making of these obstacles. The cedars were then trimmed to the proper height and the resulting fence was so stiff that a man could walk on it. When the course was completed, sportsmen from all over were invited to inspect it, and one and all, including some who had seen the great race courses of the world, said the course was without doubt the most beautiful they had ever seen.

To avoid complications with other



Grasslands International Steeplechase course designed and illustrated by Paul Brown.

sporting events, the selection of the date for the race was a matter of great consideration, and December sixth was chosen after a careful analysis of forty years weather records for Tennessee, when it was found that this date had never proven to be an extremely cold or freezing day for Sumner County, which is 165 miles south of Lexington, Kentucky and due West of Pinehurst, North Carolina.

His Majesty, Alphonso XIII, then King of Spain, when advised of the race, offered a Gold Cup as a perpetual challenge trophy.

The original brochure describing the course and outlining the plans for the first running of the Grasslands International Steeplechase read in part as follows:

**THE GRASSLANDS  
INTERNATIONAL STEEPLECHASE**  
(\$5,000 added)

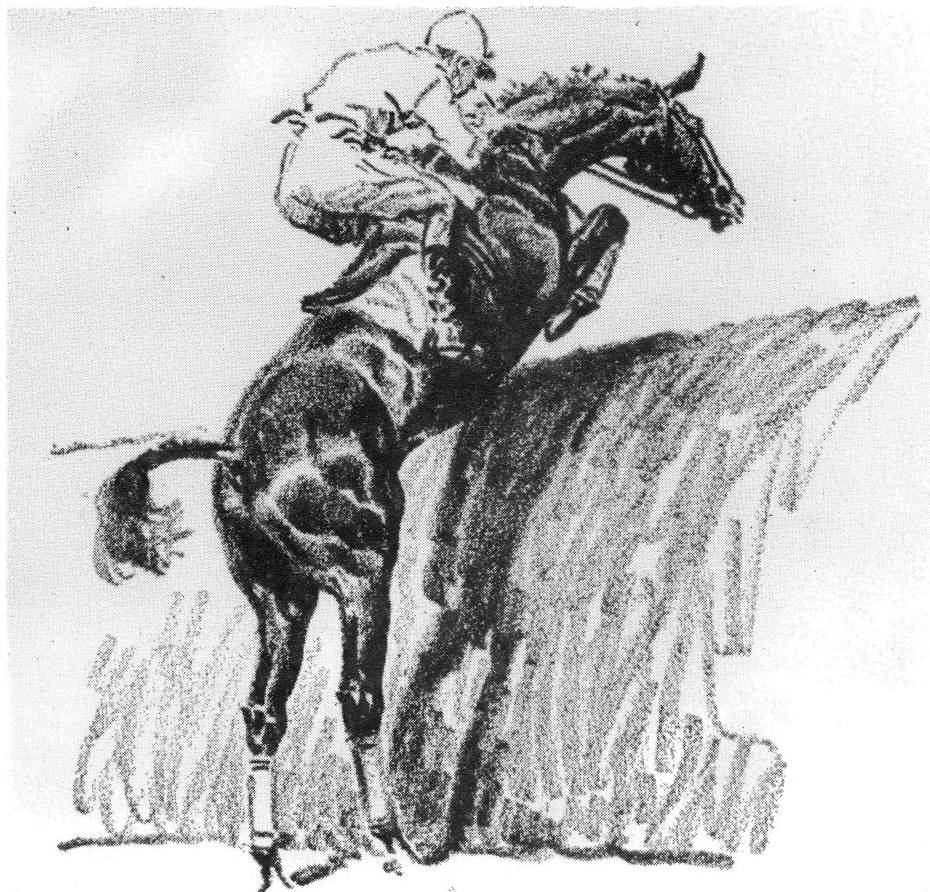
By subscription of \$50 if declared in, on or before November twenty-fourth. By subscription of \$100 if declared in after November twenty-fourth. Starters \$100 extra, making the total liability respectively \$150 or \$200. With \$5,000 added, of which \$1,000 to the second, the third to save his stake. Weight: 155 lbs. Horses at starting that have never won a steeplechase allowed 5 lbs. Overweight allowed. Riders to be acceptable to the stewards.

**FOUR MILES AND ONE-HALF  
OVER THE GRASSLANDS  
INTERNATIONAL COURSE**  
\*\*\*\*\*  
NOMINATIONS CLOSE BY NOON  
DECEMBER 1st, 1930  
TO THE SECRETARY  
GRASSLANDS INTERNATIONAL  
STEEPLECHASE

at either  
**THE RACE HORSE TAVERN,  
GALLATIN, TENNESSEE,  
Telephone, Gallatin 500**

"In establishing the Grasslands International Steeplechase course, an opportunity will be afforded American owners to subject their best horses to an acid test which will determine their qualifications to go on for the final test—the English Grand National. It will be both an object lesson and a stimulating incentive to American breeders, owners, and riders to produce the highest type of steeple-chaser necessary to win the Grasslands International."

"The course starts on the far side of the Peytona Brook from the Members' Enclosure and the finish line, and five plain fences are negotiated before the runners come to first open ditch. After this, the horses go out into the country, jumping four more plain fences, the course being on a gradual incline up to this point. The ground now falls away and two open ditches are jumped before the water, which is at the bottom of the



"Marks in the turf showed that some horse took off as above at the big third and got over"

incline, and then comes the canal turn fence, after jumping which the runners swing sharply to the left. They now continue as on the previous circuit until the 23rd obstacle—the last open ditch—is negotiated, following which, at the bottom of the hill, the horses keep to the left rail, leaving out the water and canal turn fences and finish over the three plain fences jumped in the first circuit of the course.

"Stabling may be reserved a month before the race on Grasslands Downs, and a schooling course with similar fences to those on the International course will be available for horses entered in the race."

"This new course has been designed under the supervision of Mr. Paul Brown and Mr. Eric Atterbury. The former has made a more detailed study of the Aintree course than any other American, and is the author of a book on the subject. Mr. Atterbury has ridden the Aintree course, as well as many other steeplechase courses in various parts of the world."

Hundreds of sport-loving men and women from all over America had assembled to see the testing of America's replica of the historic Grand National, held December 6, 1930. Seventeen steeplechase horses were in the paddock, ready

to go at the sound of the hunting horn to battle for the glory of winning the Inaugural Grasslands International Steeplechase, and for the honor of having the winner's name engraved on the golden Challenge Cup offered by H.M. Alphonso XIII, then King of Spain.

Of the seventeen horses there, four were American bred. Alligator, Mrs. M.K. Stevenson's veteran son of Iron Grey; Bandmaster, J.W. Lawrence's Pittsburgh contender; Red Gold, by Ilex out of Grace Jackson, owned by Byron Hiliard of Kentucky; and Maitland, the chestnut gelding who carried the colors of Austin Niblack, the master of the Ontwentsia Hunt, were the only American bred horses in that field. Of the rest, three were foaled in France—Le Digard, from the Dorwood Stable of Victor Emanuel, and Sardaneza, and Libertin VIII both from the Fox Chapel Stud of Edgar J. Kaufmann of Pittsburgh. The remaining ten horses, including the three English "visitors" who had made the long journey to Grasslands, were bred in either England or Ireland. Stephen Sanford was represented by the splendid gelding Mount Etna, himself a winner over part of the Grand National Course, and at one time a contender for "National" honors, while Mrs. John Hay Whitney's colors were carried by Rose

Dunstan, an aged bay mare by the Irish sire St. Dunstan.

Mrs. Plunkett Stewart with Bally Yarn, Allison Stern with Waverley Star, Mrs. R.R. McCormick with Aspiration, the Winding Creek Farms with Irish Lad, and John E. Madden and William Woodard with Silver Dawn II were all American owners whose hopes rested on imported horses. Of the three visiting horses, Mrs. Alexander Brown's Kilbairn was Irish bred, while Mr. W.L. Newell's St. Roy, and Manambar owned by Mr. E.B. Skey were both foaled in England.

As the time approached for the horses to go to the post, Alligator was established as a firm favorite at 3-5 while Le Digard was next at 3-1.

Fourteen patrol judges under the leadership of Mason Houghland, Master of the Harpeth Hills Hunt, in hunting uniforms and mounted on hunters trooped out on to the course. Conspicuous even among the bright scarlet splashes of color as they rode to take up their positions at the fences, were the distinctive chrome yellow livery of the Grasslands Hunt.

The last jockey had weighed in, the trainers had finished saddling their charges, and with owners and friends conversing with jockeys the last few minutes passed slowly before the order came "Jockeys, up, please!" (Jump by jump, the race is described in vivid detail, with only four horses going into the 22nd fence.)

Alligator moved up to Waverley Star after jumping the twenty-second fence at the top of the hill, and they raced neck and neck as a terrific pace down the hill

over the Pond Ditch and swung into the straight side by side, over the twenty-fourth fence they jumped as one, and then at the penultimate fence Alligator fell, and Waverley Star, swerving to the left to avoid the fallen favorite, slipped up on the flat some yards after landing over the fence.

Plumb remounted the gallant Alligator, jumped the last fence, and passed the Judge's Stand in solitary state, while Bally Yarn, completing the course some time after him was place second, with Maitland, the only other to finish, third, Mr. Skey having pulled up Manambar after jumping the twenty-fourth fence. The remaining runners had either fallen, refused or had pulled up.

The winner, whose time for the race—11 minutes 5 seconds, is remarkably good when one considers that in spite of the excellent natural condition of the sod the going was exceedingly wet and slippery, is a twelve year old chestnut gelding by Iron Grey out of Florida, and is home bred. It was his first attempt over fences of the type of the International Course, he having previously raced over timber with pronounced success. The second horse, Bally Yarn, is an imported eight year old bay gelding who was bred in Ireland, and is by Royal Weaver out of Ballianamona, while Maitland, the third is another American bred horse, by that prolific sire Sir Martin out of Maggie Maitland.

Some comments on the Race by gentlemen who are well qualified to express authoritative opinions may give a comparative point of view:

Mr. Richard Danielson, M.F.H. The Groton Hunt, and Editor of "The Sportsman" telegraphed: "Sincere congratulations on the wonderful success of Grasslands International Steeplechase and everything connected with it. Could not have been better done or more interesting and stimulating. Certain this will become American Classic."

Mr. Henry G. Vaughan, M.F.H. The Norfolk Hunt, then Secretary now President of the Masters of Foxhounds Association of America wrote as follows: "The Grasslands Race Meeting and the events connected therewith were brilliantly successful and beautifully put on and run, and the arrangements and detail carried out very, very well. It all meant a tremendous amount of imagination, thought and work. I congratulate you most heartily, and thank you for my exceptionally interesting and good time."

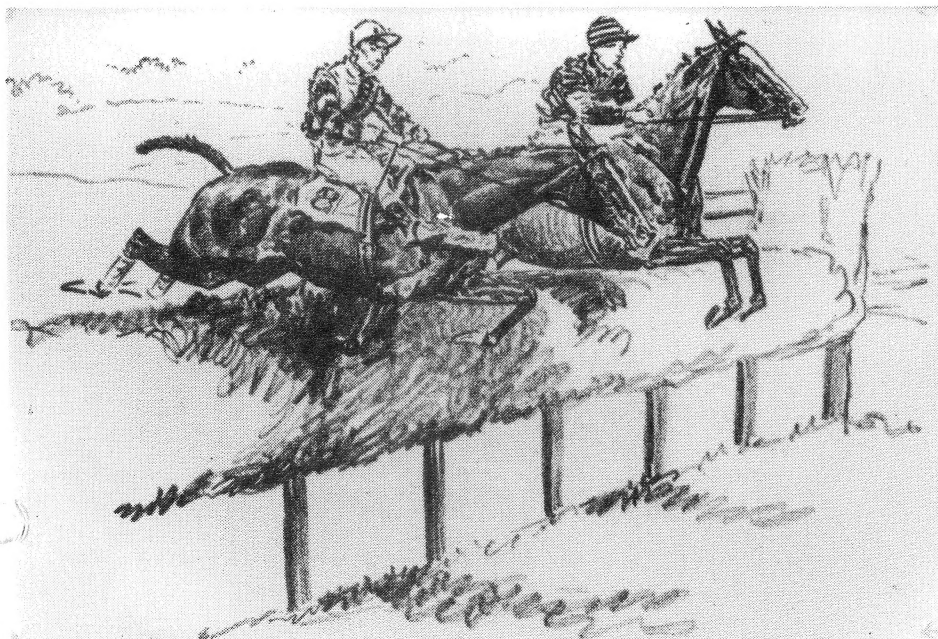
Paul Brown, the noted sporting artist wrote: "My congratulations to you for the great show you staged last Saturday. It was the most sensational and dramatic 'chase I have ever seen."

The result of the race and summary of the runners is as follows:

Mr. M.K. Stevenson's ALLIGATOR, aged, chestnut gelding by Iron Grey-Florida ..... Mr. Chas. Plumb 1. (fell)  
Mr. W. Plunkett Stewart's BALLY YARN, aged, bay gelding, by Royal Weaver-Ballinamona ..... Mr. J.E. Ryan 2. (fell)  
Mr. Austin H. Niblack's MAITLAND, aged, chestnut gelding, by Sir Martin-Maggie Maitland ..... Mr. W. Breen 3. (fell)

Also ran:

Mr. E.B. Skey's MANAMBAR ..... Owner (pulled up)  
Dorwood Stable's LE DIGARD ..... W. Collins (refused)  
Mrs. G. Alexander Brown's KILBAIRN ..... E. Atterbury (pulled up)  
Mrs. R.R. McCormick's ASPIRATION ..... E. Fitzpatrick (fell)  
Mrs. John Hay Whitney's ROSE DUNSTAN ..... Mr. W. Streett (fell)  
Mr. W.L. Newell's ST ROY ..... Owner (fell)  
Mr. Byron Hilliard's RED GOLD ..... N. Weeks (fell)  
Fox Chapel Stud's SARDANEZA ..... J.C. Hamilton (refused)  
Mr. Stephen Sanford's MOUNT ETNA ..... L. Veitch (slipped up)  
Mr. Wm. Woodard's SILVER DAWN II ..... K. Carson (fell)  
Fox Chapel Stud's LIBERTIN VIII ..... C. White (fell)  
Winding Creek Farms IRISH LAD ..... J. Pearson (fell)  
Mr. J.S. Lawrence's BANDMASTER ..... D. Hutt (fell)  
Mr. Allison Stern's WAVERLEY STAR ..... Mr. J. Skinner (slipped up)



"The pond Ditch—Waverly Star hits fence but stays up, Alligator jumps clearly" (and goes on to win)



The winner trained by H. Plumb, at East Norwich, Long Island, time 11 minutes 5 seconds, won by a distance.

Perhaps no 'chase ever sprung into such classic prominence and public approval on its initial running as did the Grasslands International. William Streett reported in *The Sportsman's* January 1932 issue, "The Grasslands International Steeplechase for The King of Spain Gold Cup was put on this year in an even more splendid and thorough manner than it was in the first running last year . . . I know of no other race meeting in the country that is put on more lavishly or managed more efficiently. Joe Thomas and John Gourlay cannot be praised high enough for having carried this thing through."

Sadly an item from *The Sportsman*, 1933 reports the short lived Grasslands International Steeplechase, "We were all sorry this year not to get another chance to ride over that wonderful course at Grasslands for The King of Spain Cup but the Depression has put that meeting out of business which is a great pity. It was the hardest course in this country and made us all think we were riding in the Grand National."

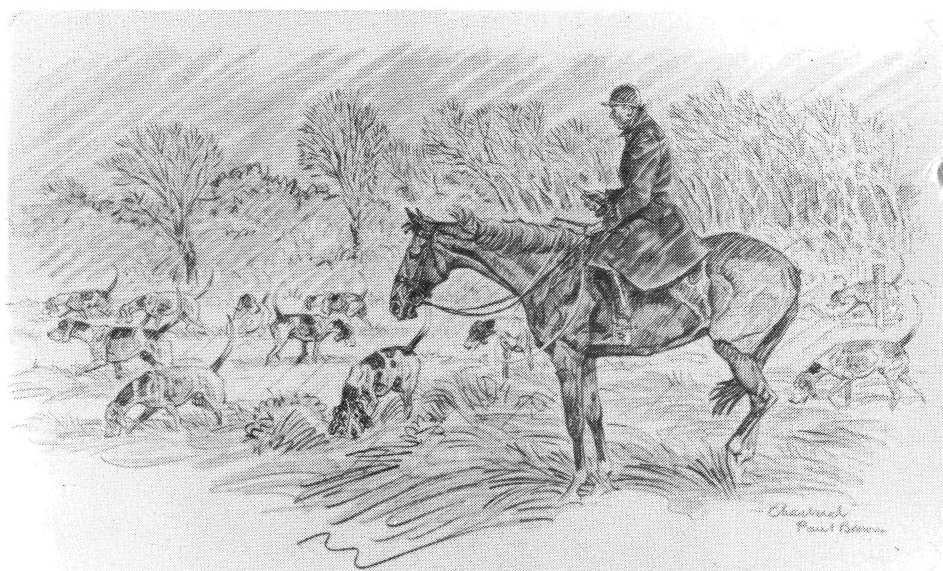
## Paul Brown - America's Sporting Artist

by Kathleen Beer

Most anyone who is familiar with polo, foxhunting, steeplechasing and other equestrian sports is bound to have heard of this artist Paul Brown. His work was highly visible from 1930 until his death in 1958. Many of us were captivated by his charming children's books, and by his striking volumes on racing, showing and polo. The number of books he wrote and illustrated is simply staggering — about thirty-five — not to mention the hundred or more he illustrated for other prominent horsemen of his day.

But who was Paul Brown?

Brown was born in southern Minnesota, but settled into New York's Greenwich Village when he was about six years old. He was already drawing and was primarily attracted to animals. One supposition is that the horses and dogs at the fire station near his house were the only animals in the city. According to Sam Savitt, Brown considered horses the epitome of grace and rhythm and selected them voluntarily. His powers of observation were paramount. He was able to put authority, feeling,



Paul Brown illustration for the month of February from his 1954 calendar, donated by Lynne Dole, former NSL librarian.

and flesh-and-blood action into a subject without ever having been on a horse himself!

Although Brown never attended formal art school, he made a life study of everything involving horses. "I did a lot of drawing in which horses were featured for various magazines after World War I," he said. "I attended polo matches and races a great deal. I saw ten successive Grand Nationals in Liverpool, England, studied foot tracks in the dirt, holes in the fences, conformation, everything to see why horses do what they do."

He observed and asked questions until he was recognized as an authority himself. He attended so many horse shows that he became a sought-after designer of jumper courses. Year after year he designed the official program covers for all types of events such as the National Horse Show in Madison Square Garden and many of the prominent polo clubs and tournaments. He set the advertising themes for the prestigious Brooks Brothers clothiers, who today still use his drawings for Christmas cards. Many people saved the entire collection of Brooks Brothers ads done by Paul Brown. He loved what he did and once commented that it was never work for him, that he was paid to do what he loved most of all.

Brown was chubby, bushy-haired and easy-going. He was open and generous with his time and talents, never refusing to assist aspiring artists and recommending them for commissions he was too busy to accept himself.

Marilyn Newmark, a former student of Brown's, remembers "My high school art teacher introduced me to Paul for I lived and breathed horses. Paul was

always ready to instruct anyone in the art of drawing. When he saw my first work he literally tore my horses apart, and told me to come back for more when I had put my piece together again. It took over a year to recover from that blow, but when I went to Paul again it was with a determination to become a sculptress of horses . . . Paul opened doors for me that had taken him years to break through. We attended horse shows, race meets and polo games where he introduced me to all the important people."

He was a social animal in his own sphere, choosing to work amidst visitors in his living room instead of alone in a studio. Brown could hold an interview or a casual conversation and continue to work without interruption. Sam Savitt related how he once continued a discussion with Brown from the drawing board to the car, while Brown sped to an emergency as a volunteer fireman.

Paul Brown's art is alive, original and strong without presumption. Color is only an occasional adjunct playing a very secondary role to the use of the hard-edged line. His style has a calculated simplicity and casual appearance, but is very carefully contrived and executed with much authority. He worked on transparencies, drawing carefully, retracing as he progressed. He produced a unique and singular style of his own which has often been imitated. Brown always repeated these words of advice: "Be yourself, don't copy, learn everything there is to know about your chosen field. Forget the imposing, finished pieces until you've learned to draw your subject, be it pigs, pansies, or people."

He used his wonderful powers of



observation, drew heavily upon his copious notes and studies and gratefully accepted the benefits of the camera. The rest was practice and care. His photographic memory proved an invaluable asset, enabling him to render images of specific moments sometimes years after they had taken place.

Today those historical moments are often taken for granted, as is much of the past, but we still have Paul Brown's unique legacy to breathe life into those special times.

The above article by Kathleen Beer appeared in *Washington Polo* 1978.

## Horse History Books

by Ellen B. Wells

This past decade has been very rewarding for the history-minded horseman—facsimiles of classic works, erudite publications of long lost texts, bibliographies, exhibition catalogs and a host of other stimulating original contributions. This review describes a few of these new resources. It is not comprehensive, but suggests that wealth of newly published studies available.

Basic reference books especially welcome include several bibliographies. Eileen Loder compiled a wide-ranging *Bibliography of the History and Organisation of Horse Racing and Thoroughbred Breeding in Great Britain and Ireland (Books Published in Great Britain and Ireland 1565-1973)* (London: J.A. Allen, 1978), perhaps too wide ranging, and a bit oversubarranged, but comprehensive and well indexed. Myron J. Smith Jr. produced a survey of (mostly) American publications on horsemanship: *Equestrian Studies: The Salem College Guide to Sources in English, 1950-1980*. (Metuchen, N.J.: Scarecrow Press, 1981). This is one of the few attempts to cite horse magazine articles and is very useful for even partly indexing them. The best breed bibliography is a catalog of holdings in two libraries, the Arabian Horse Trust Library, Westminster, Colorado and the W.K. Kellogg Arabian Horse Library, California State Polytechnic University, Pomona. *The Arabian Horse Bibliography* (Westminster: Arabian Horse Trust, 1985) was compiled by Ruth E. Boyd and Melissa J. Paul, and lists about 775 titles, including books, periodicals, stud books, selected magazine articles, and very selected fiction. It is annotated, and symbols show which of the two libraries have

which titles listed. The bibliography is the most comprehensive ever for the Arabian.

Probably the finest catalog of a private collection of works on horsemanship was compiled by John B. Podeschi for the Paul Mellon Collection. *Books on the Horse and Horsemanship: Riding, Hunting, Breeding & Racing 1400-1941* (London: Tate Gallery for the Yale Center for British Art, 1981) describes 493 books, manuscripts and periodicals detail, following the highest bibliographical standards. The annotations concentrate on physical aspects of the works, describing the makeup of the works, contents, printing details, illustrations and bindings, with additional notes on such details as paper, previous ownership, errata slips, etc. The reproductions are well chosen and lavish.

Two biographical references appeared which provide much basic information about horses and horsemen. Andre Monteilhet's *Les Maitres de l'Oeuvre Equestre* (Paris: Odege, 1979) is an illustrated biographical dictionary of major time, from Xenophon to Podhajsky. It includes short bibliographies of books by and about them at the end of each article. Jasper Nissen's *Pferde, Reiter, Fahrer, Zuchter: Namen und Daten von A-Z* (Munich: Mosaik Verlag, 1979) lists hundreds of people (riders, breeders, trainers), horses, institutions and organizations in a well illustrated dictionary arrangement, from antiquity to the present in short factual articles.

Two general histories are notable. Canadian anthropologist Harold Barclay's *The Role of the Horse in Man's Culture* (London: J.A. Allen, 1980) is a very good summary of research on the horse as a major factor in human cultural history, with especially interesting considerations of the horse in agrarian and nomadic societies past and present. The bibliography is excellent. Daphne Machin Goodall's *A History of Horse Breeding* (London: Robert Hale, 1977) is less logically arranged and is not well footnoted but rewards the diligent reader who can identify the sources used and appreciate the suggestive ideas and occasional insights that enliven it.

The horse in antiquity is a topic fraught with difficulty (actually the same can be said of later periods as well). Fragmentary evidence from biological, archeological, artistic, architectural, and linguistic remains has been interpreted variously by many scholars. J. Spruytte's

*Etudes Experimentales sur l'Attelage* (Paris: Crepin-Leblond, 1979, translated by Mary Littauer as *Early Harness Systems: Experimental Studies*, London: J.A. Allen, 1983) is a valuable contribution. Taking the visual archeological evidence and reconstructing chariots and harness, Spruytte showed that these technologies were not as inefficient as had been believed, and that a gradual transition could be possible to the medieval horse collar. At about the same time, Mary Littauer and J.H. Crouwel published their magisterial *Wheeled Vehicles and Ridden Animals in the Ancient Near East* (Leiden: E.J. Brill, 1979), a summary and commentary on research into the history of the domestication and utilisation of the horse from the 4th millennium B.C. to the 1st millennium B.C. It is very well documented and is a milestone in horse history.

Northern equestrian culture is considered and summarized in Stuart Pigott's *The Earliest Wheeled Transport, From the Atlantic Coast to the Caspian Sea* (Ithaca: Cornell University Press, 1983). The period from the 3rd millennium B.C. to the end of the Roman Empire is covered. A recent favorable review concluded by stating, "... considering the vast number of the trees, the reader is left with a remarkably clear vision of the wood." The broadest, latest survey of archeological research, succinct, well documented, and well illustrated is by Augusto Azzaroli. His *An Early History of Horsemanship* (Leiden: E.J. Brill, 1985) is unfortunately poorly translated from an Italian text and must be read painstakingly. The title actually should read "A History of Early Horsemanship."

The equestrian cultural history of the eastern Mediterranean, India and beyond has begun to receive more scholarly attention. It seems to have begun with the publication on Tibetan manuscript sources, Anne-Marie Blodeau's *Materiaux pour l'Etude de l'Hippologie et l'Hippiatrie Tibetaines* (Geneve: Librairie Droz, 1972). It was followed by a short but important pamphlet, *Medieval Muslim Horsemanship: A Fourteenth Century Arabic Cavalry Manual* (London: British Library, 1979), by G. Rex Smith. Smith comments on a Mamluk manual used by warriors who fought the Crusaders in the Middle East. The pamphlet is well illustrated, footnoted and has a brief list of further readings.

Marit Kretschmar reviewed studies of Islamic art and literature of the Seljuk



Indians Gathering Wild Rice and Shooting Wild Fowl illustration in 1832 issue of *American Turf Register and Sporting Magazine*

Turkish period, the 11th to 13th century in her doctoral dissertation, published as *Pferd und Reiter im Orient* (Hildesheim, New York: Olms Presse, 1980). This work considers forms of Arabic hipological writings, the culture of the horse, colors of horses, riding and training, breeding and interprets aspects of the horse in Islamic art. It includes a fine bibliography and pertinent illustrations.

Jean Deloche's *Le Cheval et son Harachement dans l'Art Indien* (Lausanne: Caracole, 1987) is an overpriced short picture album full of suggestive illustrations and a skeletal bibliography, covering artistic evidence of horse harness on the Indian subcontinent from the 3rd century A. D. Perhaps this book will stimulate more work on the horse in India.

In recent years, British and French historians seem to have rediscovered the role of the horse in history from medieval times through the nineteenth century. A string of recent publications has come out in which manuscript sources have been exploited more than ever before.

The formidable equestrian logistics of the invasion of England by William the Conqueror in 1066 were reviewed by Bernard S. Bachrach ("On the Origins of William the Conqueror's Horse Transports, *Technology & Culture*, v.26, #3, pp. 505-531, July 1985). He suggests that Byzantine shipping experts were used as designers and construction advisers for transports for William's knights and fully tacked up warhorses. The use of horses in English farming, compared to oxen, from 1066 to 1500 has recently been the subject of a revised doctoral dissertation by John Langdon in his *Horses, Oxen and Technological Innovation*

(Cambridge: Cambridge University Press, 1986). He links the transition from oxen for farming and transport to horses to the changes in harnessing and plough design, using information from the Domesday Book (Britain's first census) through demesne, religious and tax records of the period.

Joan Thirsk gave a stimulating lecture on the economic, politic and social usages of horses in 11th and 17th century England which has been referred to in several historical works since its publication: *Horses in Early Modern England: for Service, for Pleasure, for Power* (Reading: University of Reading, 1978). It deserves a wide audience of readership.

A wide-ranging view of the role of the horse in European culture is an exhibit catalog, *Glorious Horsemen: Equestrian Art in Europe, 1500-1800* (Springfield, Mass.: Museum of Fine Arts, 1981). While guest curator Laura Camins' interpretation may not always find widespread support, she brought a formidable knowledge of Renaissance theatre and artistic currents to the subject. The Museum's catalog is a superbly documented and illustrated work.

Among many works examining the horse in an artistic context, two others must be mentioned. *The Horses of San Marco, Venice* (Milano: Olivetti, 1977), was published for an exhibition on the occasion of the restoration of the four famous bronze horses which had graced the facade of the basilica of San Marco for so long. This scholarly study, most of which is devoted to questions of the origins of the statues, their chemical composition, their history of discovery and ownership, includes a brief essay by Augusto Azzaroli, "Hippological Observations." He discusses the possible

breeds the horses could represent and interprets the bits of harness that survived on them. The essay is rather disappointing given Azzaroli's book mentioned above, but the rest of the catalog provides much new information to most horsemen. The second beautifully designed and produced catalog concentrates on *Leonardo da Vinci: Drawings of Horses from the Royal Library at Windsor Castle* (New York: Johnson Reprint Corporation, 1984). It includes many penetrating observations by Leonardo expert Carlo Pedretti (who published an essay in 1958 in his *Studi Vinciani* on the movements of horses in Leonardo's work).

Few studies of horse breeding have taken so much advantage of original manuscript and government documentary sources as Jacques Mulliez' *Les chevaux du Royaume: Histoire de l'Elevage et la Creation des Haras* (Paris: Arthaud/Montalba, 1983). Mulliez shows that horse breeding in France in the 17th - 18th centuries was much less "rational" by today's understanding than has been thought, and that local breeding practices, such as they were, persisted over long periods of time in spite of many governmental efforts to "impose" state stallions in remount programs. Mulliez, a professor of history at the Sorbonne, avoids pitfalls of speculation and draws only on real documentary evidence, producing a fine and important work.

Another dissertation edited for publication includes much on horse breeding in 18th and 19th century England. Nicholas Russell's *Like Engendering Like: Heredity and Animal Breeding in Early Modern England* (Cambridge: Cambridge University Press, 1986) includes two chapters of special interest to horsemen: "The Horse: Breeding for War, Sport and Fashion," and "Horse Breeding in the Eighteenth Century: Blood, Speed and Carriages." Russell draws primarily on published sources, but widely, using works by horsemen and works on economics.

A session at the 8th International Economic History Congress (Budapest, 1982) was billed as "the first international symposium on horse history." The papers from the symposium were published in England, as *Horses in European Economic History: a Preliminary Canter* (Edited by F. M. Thompson and published by the British Agricultural History Society in 1983). Ten short but often

pathbreaking papers were included, mostly on 19th century issues relating to the horse in agriculture and its economic impact in Britain, the Netherlands, Spain and Russia.

Use of the horse as a laboring animal and its role in society, both agricultural and urban is uniquely dealt with by Bernadette Lizet's *Le Cheval dans la Vie Quotidienne* (Paris: Berger-Levrault, 1982). This excellent large-format paperback briefly surveys the origins of domestication, the horse from antiquity to the late 18th century, and concentrates on the 19th and 20th centuries. The text and illustrations (most not from the usual sources, and well chosen and reproduced) document the work and sufferings of laboring horses as well as humane care also occasionally rendered. The footnotes and bibliography open new ground as well as cite well known European sources.

Two British books discuss working horses on railways and in the canal system. *The Long Haul: The Life and Times of the Railway Horse* (London: J. A. Allen, 1985) documents the use of horsepower in the British rail system

from the late 18th century until the 1960's. It is well-illustrated and includes a brief bibliography. Donald Smith's *The Horse on the Cut* (Cambridge: Patrick Stephens, 1982) describes canal life and its pre-steam power, the horse, from the 18th to 20th century, illustrated with maps, drawings, and photographs. Both books document the way of life of many urban working horses until recent decades.

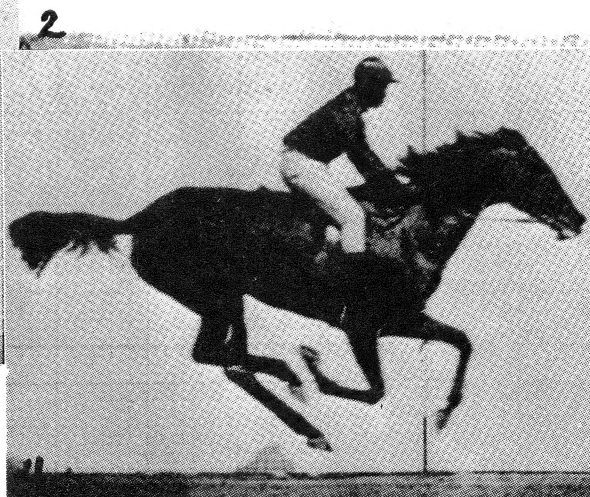
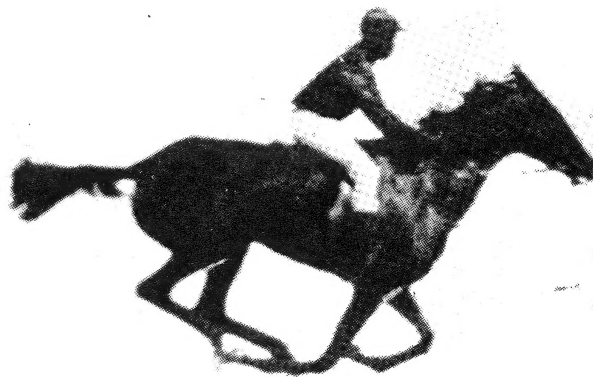
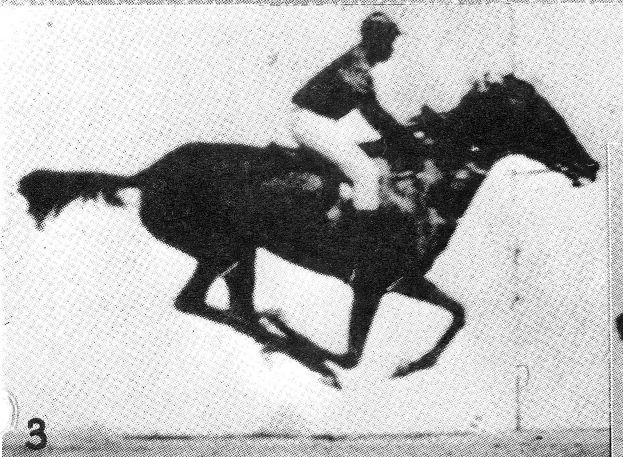
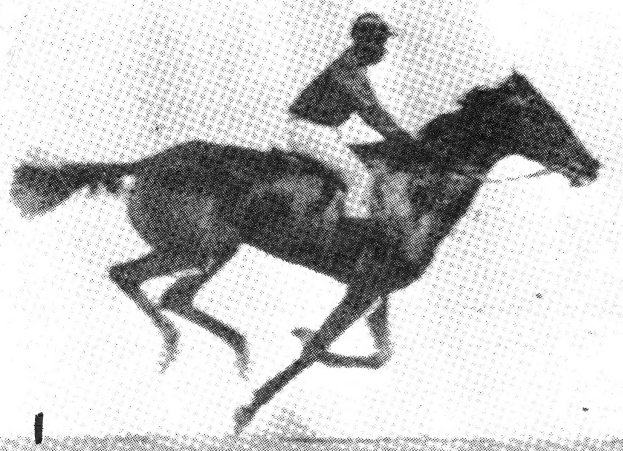
*Extant Horse Furniture in North America and London* (New York: Vantage Press, 1984) is a bit misleading in its title. P. M. Sutton-Goold started her work searching for examples of "horse-blocks and relating horse furniture" in England, and later took advantage of a trip to the American midwest to note similar survivals in the United States. It is uneven and the illustrations of varied quality. There is no bibliography. However, many hitching posts, mounting blocks and related equine paraphernalia are noted and the work could serve as a minor reference source for antiquarians.

Breed histories are always coming out, and often suffer from concentration on seemingly unique characteristics of

the breed, and from a parochialism that renders the works less histories than commercial messages. This said, readers can glean from the often inflated prose nuggets of real history, new tidbits that may stimulate new interpretations. An example is Sylvia Loch's *The Royal Horse of Europe: The Story of the Andalusian and Lusitano* (London: J. A. Allen, 1986), a sumptuously produced and illustrated history of Spanish and Portuguese horses. The author's tendency to attribute quality in any European horse breed to Iberian origins skews her interpretation of history, but there are valuable discussions of horse history in the Iberian peninsula as well. A good bibliography graces this book.

One would think that everything has been published about the Lipizzaners by now, but Hans-Heinrich Isenbart and Emil M. Buhner have produced *The Imperial Horse: The Saga of the Lipizzaners* (New York: Alfred A. Knopf, 1986). It does include much of the usual previously and often published material, but valuable new information is covered on the history and fates of the Lipizzaner studs in Eastern Europe, former parts of the Austro-Hungarian empire.

Mrs. Wells is Chief of Special Collections, Diebner Library of the Smithsonian Institution, a Member of NSL and a long time "friend" of the library.



Moybridge's *Animals in Motion* proved that a galloping horse in full stride had all four feet off the ground.



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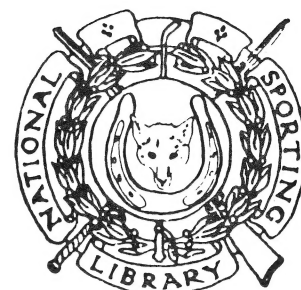
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